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ABSTRACT

Intended to provide social work educators, practitioners, and students with a resource for identifying films which depict varying aspects of homosexuality and society's responses to it, this annotated filmography lists over 100 films, most of which were produced between 1967 and 1983. Divided into three sections, films listed in Part I are categorized as educational films, most of which are suitable for college level courses. Some films in Part I are coded to indicate films recommended for use as introductory material and films included for reasons of historical interest only. Part II contains a selection of annotations of feature-length films shown to the general public and containing gay or lesbian content. The third section (an appendix) contains a cross-referenced list of distributors for the educational films listed in Part I. Films depicting homosexual stereotypes have been omitted. (LH)

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Preface

This monograph represents the Council on Social Work Education's first effort to provide social work educators, practitioners and students with a resource for readily identifying films (and, in a few instances, videotapes) which depict varying aspects of homosexuality and society's responses to it. It is produced in the tradition of the Council's earlier issuance of resources on special populations (e.g., an annotated bibliography of fictional literature about older people, published more than a decade ago). It is hoped that by means of this resource relevant classroom teaching and agency in-service training - in social work and the several human service professions - will be enhanced.

The Filmography is divided into three sections:

Part I contains annotated listings of so-called "educational films" and is as comprehensive as a year's intensive literature search could make possible. Consultants advise that, in their best judgment, essentially all of the English-language materials available on film in North America as of mid-1983 have been included.*

Part II contains a selection of annotations of feature-length films for illustrative purposes. It is this section which would be greatly expanded in future editions of the Filmography.

The Appendix contains a list of distributors for the educational films. Part I and the Appendix are cross-referenced.

The central challenge posed for this Project was attempting to arrive at a standard by which films would be judged for inclusion in the Filmography. What evolved was two distinct standards, one governing selections for Part I, the other for Part II.

Comprehensiveness and inclusiveness was the prevailing standard governing Part I. Even materials which do not conform to the delineation of homosexuality in the American Psychiatric Association's DSM-III were nonetheless included (and noted), but for historical purposes, only.

For Part II the standard was considerably more difficult to arrive at, and is considerably more complex. A decision was made, following consultation, not to include reference to numerous films which briefly depict homosexual stereotypes, apparently for the sole purpose of titillating heterosexual audiences and pandering to prevailing prejudices. Films were omitted if they did not encourage audiences to expand their thinking and feeling on this subject.

Films included are those which, it appears, were made with a realization that they would be seen by homosexual people, too; that the latter, as well as heterosexuals, are three-dimensional people and equally legitimate members of a film's audience.

*It will be appreciated if readers with knowledge of educational films not included would send such information to: Co-Chairs, Gay/Lesbian Task Force, Council on Social Work Education.

This is a first effort, with many limitations that will be reduced or eliminated in future editions of the Filmography. The most regrettable omission is information about distributors of the feature-length films (Part II). Pending the provision of such information in future editions, we believe Part II will nevertheless be helpful to educators, practitioners and students by alerting them to (1) one or more of these films offered commercially in their local communities, and (2) recommend that commercial theatres, art movie houses or campus film series include some of these films in their selections.

Those who wish to rent one of these feature-length films for classroom or comparable use should contact the Co-Chairs, Gay/Lesbian Task Force, Council on Social Work Education (enclosing a self-addressed, stamped envelope).

Videotape is virtually absent from this bibliography. This limitation will be redressed in future editions.

Also in future editions the films in Part I marked "of historical interest only" will be isolated in an archival section.

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PART 1

ANNOTATED BIBLIOGRAPHY

OF EDUCATIONAL FILMS

Note: All films listed in Part I are available in 16 mm. unless otherwise noted.

EDUCATIONAL
FILM BIBLIOGRAPHY-PART I

After the Game by Donna Gray 1979 D180
Two young women, Nicole and Diana, explore the more intimate sexual possibilities of their relationship. Treats the subject in a dignified way. 19 min. black & white

A Gay Day by Barbara Hammer 1973 D130
A satire on lesbian monogomy. 3 min. color

A Gay View/Male by Laird Sutton 1975 D200
In an intense, personal discussion, three gay men share their first sexual experiences and attitudes, feelings about men, women, children, labeling, intimacy and accepting their gayness. 17 min. color

+Behavior Therapy for Homosexuality 1971 D140
Three doctors illustrate through simulated interviews, behavior therapy techniques for homosexual patients which involves substitution of heterosexual image for homosexual image during masturbation. 35 min. black & white

Christopher Isherwood: Over There on a Visit D125
The noted British author is interviewed in and around his Los Angeles home. The film profile captures Isherwood in his everyday life as he chats about his literature vis-a-vis his homosexuality. 42 min. color

Coming Out 1967 D140
This is a documentary on the emergence from the closet of a portion of the homosexual community. Issues touched upon: parental attitudes, social oppression, bisexual experience and the personal signifigance of a gay lib celebration in New York City. 30 min. color

Coming to Know by Marie Ashton 1976 D200
This film is a short discussion involving two lesbians. They discuss the development of their identities from early fantasies to first experience. Warm and comfortable atmosphe
10 min. black & white

+Included for reasons of historical interest, only.

†Consenting Adults: A Study of Homosexuality 1967 D140

Presents case studies and conversations with homosexuals about the advantages and disadvantages of homosexuality and its future problems. 40 min. black & white

Dan and Lou by Dan McFarland & Lou Percia D215

Home movie documentation of the 11 year relationship of two middle aged gay men. Dan is a recovering alcoholic and Lou was married for 17 years and has four adult children.A tour of their home is the background for telling about their lives together. Super-8 60 min.

*Dealing With Homosexuality 1979 D195

Brian McNaught, counselor and gay rights activist, discusses the problems of living as a homosexual. He is interviewed by Sandy Helm. 29 min. color

Dichotomy by Marshall Goldman 1974 D200

In this confrontive film, the everyday activities of a young male couple at the Univ. of Rochester are contrasted with student anti-gay speeches and obscene phone calls. (the calls are recreated.)

Thought provoking, this film may be used to begin discussions on attitudes toward homosexuality and other sexual minorities 7 min. color

Double Strength by Barbara Hammer 1978 D180

A poetic study of the stages of a lesbian relationship by two women performance artists, from honeymoon through struggle to enduring friendship. Starring Terry Sendgraff on trapeze. 17 min. color

Dream Age 1979 D180

A dream vision film, telling us that the quest must go on. A 70 year old lesbian feminist sends out her 40 year old self on a journey that includes encounters with different aspects of her personality. 12 min. color

Dyketatics by Barbara Hammer 1974 D200

Dyketatics is a short, gentle statement of women loving women from a lesbian's perspective, communicating a sense of both tenderness and pride. This film is a good introduction to discussion of lesbianism. 4 min. color

* Recommended as instroductory material.

+ Included for reasons of historical interest, only.

Early Homosexual Fears 1976 D105

Shows a group of young people discussing early homosexual tendencies, emphasizing that it is normal for many young people to go through an exploratory stage. Relates how enviroment and societal attitudes influence behavior. 11 min. color

Ernie and Rose by John Huckert D165

A story of two older gay men who initially make a suicide pact, later reverse themselves, with unexpected positive results.

Film for Two by Victor Mignatti 1981 D200

Set in New York's West Village, this film explores the relationship between David and Marc, two men in their early twenties. The difficulty of communicating and maintaining a healthy relationship is illustrated.

Friends Can be Good Medicine 1982 D115

A series of public service announcement-type tapes regarding the effect of social relationships on well being. This selection of segents was never aired because of the controversy stirred by presenting positive images of lesbians and gay men in an election year. Of special interest are appearances by the late Jack Albertson, Abigail (Dear Abby) VanBuren, and Mike Farrell (M*A*S*H

Videotapes.

Gay Seniors: The Silent Pioneers 1983 D229

Preview of a documentary work-in-progress being produced for the Public Broadcasting Service by a New York film collective. (The feature length film is expected in 1984). 16mm. 10 min.

Gay Women Speak by Laird Sutton 1976 D200

An intimate discussion among three professional women active in the gay community. They share anecdotes of childhood, careers, and many delights of being lesbian. 15 min.

* Greetings from Washington, D.C. ! 1981 D180

Moving, often hilarious film celebrating the more than 100,000 lesbians and gay men who marched past the White House and gathered in the mall on October 14, 1979 to call for gay rights. 28 min. color

Here to Stay by Carl Sonkin 1983 D190

Compilation of 5 segments from a week long series on lesbian and gay aging produced by a San Fransisco television station. 3/4 3/4 inch videotape 22 min. color

* Recommended as introductory material.

Holding by Constance Beeson 1971 D200

This film shows two women relating in sexual and non-sexual ways. This romantic and impressionistic film shows women delighting in their bodies. 15 min. color

*Home Movies by Jan Oxenberg 1972 D180

An autobiographical film that uses actual old home movies combined with contemporary footage to tell the story of how one woman came to recognize her love for other women. 12 min. color

Homosexuality-Gay or Straight-Is There A Choice? 1976 D140

Many concerns, questions and fears surrounding homosexuality are addressed. Discussion participants include high school students, psychologists, and a gay activist. 26 min. color

+ Homosexuality in Men and Women 1967 D235

This film presents the view that adverse influences in person's childhood experience have caused him/her to fear the opposite sex, the need for warm and meaningful relationships may lead to homosexuality. 58 min. black & white

+ The Homosexuals 1970 D240

Examines homosexuality from medical, legal, religious, and sociological viewpoints. Balanced by interviews with homosexuals describing their problems, fear of discovery, imprisonment, the search for acceptance by other gays and by society at large. 45 min. black & white

+ The Homosexuals 1967 D110

CBS Reports interviews homosexuals concerning their feelings towards their gayness. Includes colloquy between Gore Vidal and Columbia University professor Albert Goldman. This program received "favorable" reviews when it was made in 1967. 45 min. black & white

Human Sexuality #15 & #16 1972 D210

Part of a series on human sexuality. Number 15 deals with sexual identity and Number 16 with other than heterosexual preferences. Number 16 features a discussion group of homosexuals, heterosexuals, and bisexuals who take up the problem of object choice within their differing lifestyles.

+ Included for reasons of historical interest, only.

* Recommended as introductory material.

I'm Not From Here by Harvey Marks 1978 D200

Presents the fact based story of a young man's early homosexual life. Non-judgmentally, the film follows him as he develops and defines his sexuality. 45 min. black & white

I'm Not One of 'Em by Jan Oxenberg 1974 D180

The reality of lesbian denial is presented in tragi-comedy style, as we hear the voice over comments of a woman spectator at the roller derby talking about her unique lesbian experiences.

* In the Best Interests of the Children 1977 D180

The family lives of eight lesbian mothers and their children are profiled in this unique documentary. They represent a variety of racial and class backgrounds. An attorney and clinical social worker offer opinions on child custody and non-traditional parents. 53 min. color

In Winter Light by Laird Sutton 1974 D200

Two women share their space and sexuality in a tender and loving manner. Expicit and straightforward, yet in a quiet intense manner. 18 min. color

* It's Never Too Late: A Portrait of Buffy by Micki Dickof 1982 D135

Focuses on the principles Buffy believes in: taking risks and having the courage to be oneself. It deals with the social, political and personal issues in Buffy's decisions to change careers at age 70 and to come out as a lesbian at age 72. 3/4 inch videotape 45 min.

Jim and Vern by Laird Sutton 1976 D200

A documentary of two gay men exploring their sexuality and spirituality. An exciting and explicit range of sexual activity is present in this film. The film is a good discussion starter for examining the range of male homosexual behavior. (Because of an exotic homosexual practice depicted, caution is advised.) 15 min. color

Lavender 1972 D140

A film about two young lesbians whose past and present lives are examined through their own thougts and feelings. Introduces a candid picture of lesbianism to help others understand and deal with its special lifestyle. 16 min. color

Lot in Sodom 1933 D225

The Old Testament story, visually told with music. Emphasis on subconcious and homosexuality. Recognized as one of

* Recommened as introductory material.

the best examples of early but stunning experimental camera work by James Watson and Melville Webber. This film was especially recommended for film study classes. 30 min. black and white

Michael-A Gay Son by Bruce Glawson 1980 D145

This film deals with a young man's coming out to his family. A re-enactment of a session with his family and a social worker is lively and dynamic. 27 min. color

Mixed Marriages-Homosexual Husbands 1977 D140

Investigation of the effects on marriage when a husband is also homosexual. Shows two different reactions by wives in England. Also visits the Sigma Society, a support group for women married to homosexuals. 13 min. color

New Sexuality 1975 D140

This WNBC/New York production deals with non-monogamy, homosexuality, bisexuality, etc. Visits a NYC disco to observe gays, bi's and unisex dancers. 26 min. color

Nick and John by Edd Dundas 1976 D200

This film studies the beginning of a relationship between Nick and John. They comment on their life experiences. Their first sexual encounter is exquisitely filmed and explicit. The future of the relationship is left for the viewer to ponder. 20 min. color.

Our Time by Vito Russo 1983 D245

A 13-part series which portrays the variety of persons and issues which shape lesbian and gay life in New York City. 13 hour long segments. 3/4 inch videotape

* Parade '83 by Mike Mannetta 1983 Media Mannetta Pdctns, NYC

A joyous and aesthetically superb depiction of the 1983 New York Gay Pride March.

5 min. color

Pauline's Birthday by Fritz Mattheis c.1980 D175

A documentary of a small gay theater in a Hamburg club basement. It records the improvisational rehearsals of a group of older men and hustler type boys, orchestrated by the club's owner-genius, Pauline (Harry Pauly). 35 mm 90 min.

* Pink Triangles 1982 D120

Examines both historical and contempoty patterns of persecution in which racial, religious, political and sexual minorities are scapegoats for socities under stress. 35 min. color

* Recommended as introductory material.

The Place Between Our Bodies by Michael Wallin 1976 D200

This film is a very personal exploration of a gay man's sexuality. Masturbation, sex with another man is explicit.Loosely autobigraphical, it moves through different stages of sexual activity and awareness. 33 min. color

A Position of Faith 1973 D140

The story of William Johnson and his successful efforts to be ordained in the United Church of Christ. 18 min. color

+Problem of Acceptance 1970 D140

Psychodramatic exploration of a 17 year old lesbian's feelings of self rejection. Introductory and closing comments by psychiatrist Ira Pauly. (This is a segment of Psychodrama in Group Process Series) 47 min. black & white

+The Queen 1968 D140

A documentary film about a transvestite beauty pagaent. Includes scenes of the contestants as they prepare for the "Miss Drag America Contest". 66 min. color

Rennie 1977 D200

A film that focuses on the intense feelings between two young men, one gay, one straight. Rennie has a sexual attraction to Tom, who wants a friendship that is not sexual in nature. The story concerns the difficulties between two men who are friends for different and conflicting reasons. 23 min. color

Responding 1980by DeryckCalderwood,PhD. Mark Schoen,PhD. D200

A lyrically composed sequence of lovemaking, from first contact through sexual intercourse. Using one continuous interaction of partners, the film portrays, heterosexual, homosexual and bisexual lovemaking. 6 min. color

Rollin' with Love by Chic Thompson, M.Ed. 1976 D200

Animated with real tennis balls, this film provides a relaxed lighter side introduction to a discussion on same sex lifestyles. 6 min. color

Sandy and Madeline's Family 1973 D200

Two lesbians discuss their relationship and how it has affected their lives and the lives of their families.

+Included for reasons of historical interest only.

Margaret Mead, amongst others, comments. Emotional observation of real people living their sometimes painful, sometimes joyous lives. 29 min. color

Sappho by Barbara Hammer 1978 D180

Using the 6th Century B.C. lyricist's poetry, a group of women unwrap the papyrus gauze of the lesbian goddess and bring her to life. 7 min. color

Sexes: Breaking the Barriers. 1975 D140

Dr. William Masters and Virginia Johnson discuss their research and treatment programs. Includes scenes of a homosexual wedding of two men and brief description of gay lib movement activities. 22 min. color

Sgt. Matlovich vs. The U.S.A.F. 1979 D140

The true story of Sgt. Leonard Matlovich, model soldier and gay, who was drummed out of the U.S. Air Force in 1975 because he admitted his sexual preference. 98 min. color

Sexuality- Human Heritage 1976 D225

Traces the development of human sexual identity. Included are viewpoints from homosexuals as to how they feel concerning their position in society. 60 min. color

Sisters' by Barbara Hammer 1973 D180

A celebration collage of lesbians including footage of the Women's Int'l Day March in San Fransisco, the last night of the Lesbian Conference in 1972, and images of women doing all kinds of traditionally "men's" work. 8 min. color

Some of Your Best Friends 1971 D140

Sympathetic documentary reveals the discrimination against homosexuals and shows some gay lib activities. Interviews with male and female homosexuals. A homosexual lawyer recounts his entrapment by police and his subsequent trial. 38 min color

* Stamen by Coni Beeson 1972 D200

Stamen creates a textured portrait of a male homosexual relationship. The profound nature of their relationship and their pleasure in each other are clearly evident. A brief sequence of explicit love-making is presented in film negatives. 7 min. color

Susana by Susana Blaustein 1980 D200

The film's maker describes it as a self-portrait documentary. It is concerned with Susana's struggle to assert her lesbianism and lifestyle in the face of her family's disapproval. Because Susana grew up in South America,

* Recommended as introductory material.

there is an added dimension to the film that is relevant to Latin culture.
24 min. black & white

Teenage Homosexuality CBS News Production 1980 D230

Documents the problems experienced by gay teenagers in U.S.; includes commentary by some of them, by their parents and a psychiatrist who works with them. 11 min. color

To an Unknown God (A un Dios Desconcido) by Jaime Chavarri 1977 D200

An unusual and poetic account of an aging homosexual magician lost in the memories of his childhood friend who loved him, and obsessed with the mysterious figure of the martyred gay poet, Garcia Lorca. 35mm. 95 min.

Track Two by Harry Sutherland, Jack Lemmon, Gordon Keuh D150
1982

This incisive documentary focuses on the 1981 bathhouse raids in Toronto that galvanized divergent gay interests into a political force. It documents a city torn by bigotry and violence and the emerging solidarity of its gay populace. 90 min. color

Vir Armat 1971 D140

This film, by Laird Sutton, shows two men in a loving relationship. 15 min. color

We Are Ourselves by Ann Hershey 1976 D200

A joyful, entertaining and explicitly sexual film about two thoughtful, independent women who have followed their individual desires to seek a fulfilling and creative lifestyle together. 15 min. color

* What About McBride? 1974 D140

Two young men are discussing whether they should include McBride in a canoeing trip, as one of them believes he is gay. The other doesn't. The ensuing argument threatens their friendship. Provocative. 10 min. color

Who Happen to be Gay 1979 D105

ABC TV documentary profiles six openly gay professionals. A portrayal of alternative lifestyles which illustrates that sexuality is only one aspect of the purposeful lives these six people lead. 24 min. color

Witches and Faggots-Dykes and Poofters 1979 D180

This Australian film documents the social and individual oppression of lesbians and gay men both historically and in the present. The film focuses on Sydney and New South Wales, Australia and what gay men and lesbians are dealing with th 45 min. color

*Recommended as introductory material.

Woman's Place is in the House - A Portrait of Elaine Noble

1975 D140

Follows the office routine of Elaine Noble, lesbian and elected Mass. state representative. Covers her concerns for her constituency, comments on her lifestyle and the effect her declared lesbianism plays in her career. 30 min. color

Women I Love by Barbara Hammer 1976 D180

Barbara Hammer examines on film women she loves. From footage collected over five years, she has put together a film about lovers, celebration, play and life. 27 min. color

* Word Is Out 1978 D205

This landmark film presents interviews with various gay men and lesbians from numerous lifestyles, races, ages, and socio-economic backgrounds. Their stories are compelling, filled with laughter, warmth and wisdom. A chronicle of what it is to grow up "different" in America. 130 minute or 45 minute versions. color

* World of Light: A Portrait of May Sarton 1982 D185
by Marita Simpson and Martha Wheelock

A portrait of the 70-year-old author-poet in which she talks about her experience as a woman living alone, a lesbian and an aging person.
30 min.

JUST RELEASED

* Killer in the Village 1983 D250

The killer is a disease called acquired immune deficiency syndrome, diagnosed for the first time only in the 1980s. AIDS kills by cutting down its victims' immune defenses to a wide variety of potentially fatal diseases. Hundreds of people have already died from the disease while thousands of others suffer through the early stages of immune deficiency. Victims of AIDS belong to one or more of several high risk groups, the most predominant being homosexual men, followed by Haitians, intravenous drug abusers and hemophiliacs. Lately cases have been turning up among women and infants related to individuals in these high risk groups. "Killer in the Village" introduces several AIDS victims, observing the nature of the disease and its effects on their lives. This fascinating story records the medical detective work that first discovered the disease and continues to search for its unknown causes and cure.
56 min. color

* Recommended at introductory material.

PART II

ANNOTATED BIBLIOGRAPHY

OF FEATURE-LENGTH FILMS

Note: All films listed in Part II are available only in 35 mm. unless otherwise noted **(or released in 16 mm. too late for notice to be included in this edition).**

FEATURE-LENGTH
FILM BIBLIOGRAPHY-PART II

This part of the filmography lists films of feature length shown to the general public and containing gay or lesbian content. The annotations were written by Richard Steinman, MSW, PhD who attended the New York Gay Film Festival this past winter. The great bulk of films in this section were shown at the festival. Future editions of the filmography will contain expanded listings of commercial feature length films.

Angel — Writer/Director: George Katakouzinos
Greece 1982 120 min, color

Very much in the atmosphere of a Costa-Gavras film this violent story, set in Athens, movingly depicts the mostly sordid, and at times deeply moving, life of a poor Greek family, one of whose members, Angel, is a handsome young man—very sensitive and vulnerable. The film is based on a notorious true story which caused a fire storm of opprobrium in Greece. The one sided, anti-gay public reaction motivated the director/writer to tell the story from the standpoint of the oppressed, beautiful, exploited young murderer to force Greece to finally identify with the oppressed. He succeeded' one-fifth of the Greek people saw the film.

Blue Jeans — Writer/Director: Huges B. des Roziers
France 80 min., color

A sensitive and emotionally healthy 13 year old boy, Julian, returns to his family's posh French chateau after a month long English holiday in the company of his schoolmates. One of Julian's dates, in search of more potent pastures, trades him for a much older, very handsome and rugged French working class teen-ager. Julian falls utterly in love with the youth, suffering not only the agonies of unrequited passion, but also the cruel torments of his schoolmates who correctly perceive his feelings. An authentic portrayal of the exquisite pain of first love greatly exacerbated by its being homosexual.

Casta Diva — Writer/Director: Eric de Kuyper
The Netherlands 1982 107 min. B&W 16 mm.

A series of sexually alluring, solitary men are observed, totally silent, in static settings, in various mundane activities; sometimes accompanied by operatic arias or other music. In two of many episodes, one man observes another from a distance with apparent longing. The soundtrack includes only female voices, if at all, and the images are of men, only.

In sum, with neither dialogue nor plot, color nor camera movement, the film examines the solitary man in relation to his body. Though periodically boring (and overlong in some sequences), the film nevertheless has a curiously evocative mood, implicitly homoerotic.

The Conformist — Writer: Alberto Moravia — Circa 1970 — color
Director: Bernardo Bertolucci — Italy

A repressed homosexual, in an effort to compensate for his feelings of alienation, goes to great lengths, including murdering his loved ones and sacrificing his sense of self, to conform to Italy's fascism. In the final scene, in which he meets the personification of his repressed self - a homosexual man (named "Butterfly") whom he thought he had killed during his childhood - Bertolucci makes it clear that it is self-repression which leads the protagonist to devastating compromises. In this film, homosexuality symbolizes individual expression in contrast to the conformity demanded by Mussolini's regime.

Death in Venice — Writer: Thomas Mann. Director: Lucchino Visconti — Italy 1971 — color

"Dirk Bogarde as Aschenback is turned by Visconti from an author into a composer based on Mahler. The film is an odd mixture of unearthly beauty and almighty carryings-on, with something suffocatingly literal made of the purity of Aschenbach's love for the 14-year-old" Adonis whom he meets at the Hotel des Bains on the Lido. "Many, many things here are wonderful, though." (New Yorker)

The Deputy (Confessions of a Congressman) — Spain 1978
Writers: Gonzalo Boicoches & Eloy de l'Iglesis (latter also directed)

The film movingly depicts three simultaneous events: The political star of a Spanish deputy (Congressman) is rising rapidly; he becomes conscious of his homosexual longings and consummates a love relationship with a youth (accompanied by the approbation of the deputy's wife, movingly portrayed); and his political enemies seek to end his political career with the threat of public exposure. Instead, he makes the decision to reveal his new sexual identity to the Parliament, thus defusing the blackmail attempt. 90 min. color 35 mm.

Drifting — Writer/Director: Amos Guttman
Israel 1983 83 min., color

The first gay film produced in Israel tells the deliciously witty tale of Robi, a young man some would see as self-destructive—a would-be film-maker whose life is taking all the wrong turns. Robi lives with his grandmother. He works in her variety store and longs to make his first film about his gay experience. There is a telling vignette in which Robi's father attempts to empathize with him, Not happy about Robi's gayness, the father opines that it need not be permanent. He chooses the occasion of the reappearance of Robi's former girlfriend to suggest that the two young people might well make it together notwithstanding Robi's prior impotence with her. The father bases his argument on his own experience when he emerged from the concentration camps at age 24. He reports with dignity that, never having had sex before or during internment, it was not until the age of 30 that he had been able to overcome his hang-ups and lose his virginity. Therefore, he reasons, it is not too late for Robi - only in his early 20's, after all - to make the same transition. Robi will have none of it, and the drifting continues.

Ernesto — Italy Circa 1980 color

In turn-of-the-century Italy, a sensitive laborer in his early 30's becomes deeply enamored of Ernesto, a self-centered, middle-class, 17 year old who mouths a socialist ideology. The former importunes the latter to have sex and falls more deeply in love while the youth rejects him cruelly (tossing him a coin in the ultimate classist gesture of the film). Ernesto pursues romance with a beautiful teen-aged boy of affluent family. When the bourgeois adults decide that a connection between the families of the two youths would be advantageous, Ernesto, in a totally opportunistic decision, goes along with plans for him to marry the boy's twin sister, who is also smitten by Ernesto.

A Family Way — England 1966 color

Two working-class families and their Lancashire neighbors are intertwined for a period of ten weeks commencing with the wedding day of two sensitive and essentially innocent, very young adults. This coincides with the period of time during which the young husband is impotent due to a series of circumstances. When word leaks out, the four parents have a summit meeting about the impotence. During this remarkable confrontation, the father of the groom anguishes over why his son "can't perform like a man; it's all that chamber music and them books." He dreads facing his workmates "if word ever gets out that my son is queer." His wife opines that marriages shouldn't be expected to follow a standard pattern and urges giving the young people time. Her husband will have none of it and she confronts him over the peculiarities of their own honeymoon many years before. Her husband brought his bosom buddy along. He remembers the buddy's and his early morning walks together on the beach (excluding the bride) as the best part of the honeymoon. He can't understand why she'd been so humiliated ("after all, he didn't sleep in the same room with us!"). In the climactic scene of the film, a fierce argument between the newlyweds culminates in their making love for the first time - accompanied by the approbation of the whole neighborhood.

The Farewell — Writers: Elja-Ellina Bergholm with Viveca Bandler. Director: Tuija-Maija Niskanen — Sweden/Finland 1982 — 100 min. — color

In the tradition of Ingmar Bergman (artistically and social-psychologically) the film sets the mood for family agony - represented by parental emotional rejection of Valerie, a wonderful little girl, and by the father's commoditization of women. The film includes the redemptive, but largely ineffective, presence of the quintessential Bergmanesque "earth mother," in the person of the peasant cook. To this figure has been added an extraordinarily moving presence, a governess whose deep caring and loving provide Valerie with much that the parents withhold. However, she is summarily sent on her way when the child reaches a certain age, with no consideration by the parents of the gross emotional losses to either.

The Farewell - conclusion

As a young adult in the 1930's, Valerie finds tenderness and a heretofore unknown admiration from another young woman. Their exquisite caresses are abruptly coated with shame when Valerie's parents confront them concerning their relationship which, the father warns, would have landed them in a concentration camp had they been living in Germany. Typical of the film as a whole, this agonizing confrontation transpires in a study panelled in dark woods befitting the emotional tone. In fact, the entire film is suffused with a most evocative sound-track and the most mood-suppressing early 20th century interiors of the well-to-do. Relatively late in the film the lesbian content is subtly interwoven into the plot.

The Fourth Man Writer: Gerard Sceteman The Netherlands 1983
Director: Paul Verhosvan 95 min. color,

This stylishly filmed, occult thriller is a worthy successor to Rosemary's Baby, complete with the question of whether there is a villain left unanswered; or is it? The film's major failure is one of sexual politics. By concentrating its plot and emotional content on whether a gorgeous young woman, the widow of three young husbands, had, through the practice of witchcraft, arranged all their deaths and is about to do so a fourth time, we are once again subjected to the nasty stereotype of women's sexual allure as a mortal threat to men. Notwithstanding this, the film is gorgeous to look at and the sound-track leaves no foreboding to the imagination as Gerard, a famous but impecunious writer, is off to a provincial Dutch city to deliver a lecture. On his way there he is besieged by a series of terrifying omens and also develops a passion for Herman, a sexually exciting young man whom he encounters amongst the porn magazines in Amsterdam's rail termainal.

At a lecture, Gerard is "cruised" by Christine, a ravishing, wealthy young widow whom he spends a couple of nights with. At first resisting her blandishments, he reverses his firm decision to return to Amsterdam upon discovering the coincidence that Herman is her current lover. He skillfully plots to remain while she goes to fetch Herman, whom he is obsessed to possess sexually. While she is gone, he discovers that she has been thrice widowed, each young husband having died violently. After their return, Gerard boldly succeeds in seducing Herman who is in the midst of performing fellatio when Gerard's omens converge so as to absolutely convince him that Christine is about to strike again. He pleads with Herman to recognize that one of them is "the fourth man" whose violent death is imminent. Ignoring Gerard, Herman pays the ultimate price and in the final scene Christine, having been summoned to the hospital because of the latest tragedy, accepts the offer of a handsome young stranger to drive her home - and thus, presumably, to start the cycle all over again.

Lesbian Voices

Sometimes whimsical, sometimes portentous, the following films, in the opinion of one gay film critic, demonstrate the paucity of resources made available to American film-makers in contrast to the lush, expensive look of most of the films from Europe.

Carol (made by Lauren Lazin) Carol Roberts, lesbian comic.

We All Have Our Reasons (made by Eliz. Stevens and Frances Reid) documentary about women and alcoholism.

Music From The Heart (made by Sharon Karp) Where our heads were at in '76, to the music of Holly Near, Meg Christian, Margie Adam, Maxine Feldman, Malvina Reynolds and others.

Bond/Weld (made by Cathy Joritz) "As a kid, I was always falling in love with all the nuns..." An experimental film.

Ladies Against Women (made by Lauren Lazin) The political satire troupe.

Lianna — Writer/Director: John Sayles — U.S.A.
115 mins. color 16 mm.

A remarkably authentic depiction of a heterosexually-married young matron, Lianna, falling in love with her female professor. This unfolds against the backdrop of a troubled marriage with a husband philandering with his female students; healthy relationships with two pre-teen children; and the sophistication (and sometime cruelty) of the groves of academe. Particularly compelling is the portrayal of the "new" lesbian/gay person's innocence in broadcasting her self-discovery to others. Also authentic is the professor's eventual ending of the love affair, followed by Lianna's deepened commitment to her new identity notwithstanding the great pain of rejection.

Making Love — Director: Arthur Hill — 1982 — U.S.A.
120 mins. color

The upper middle class comes out: A married physician realizes he is attracted to men, sexually and emotionally. He experiences sex with one of his male patients and comes out to his wife. The film deals with the wife's feelings sensitively, showing and conveying her frustration and agony as she resists, then accepts her husband's gayness. The film also attempts to illuminate the dark and treacherous waters that sometimes lie under the optimistic surface of gay male coupling. In this instance these troubled waters result from the contrast between the physician's quest for ideal love vs. his partner's narcissism and cynicism. Thus the film offers some insight into gay male relationships but not nearly as much as it does concerning the heterosexual spouse's dilemmas. The people in this film are pretty, witty and wise. Its obvious bias toward middle-class tastes and values must be noted.

Matinee — Writer/Director: Jaime Humberto Hermosillo — Mexico
90 mons. color

Aaron and Jorge, two boys perhaps ten years old, become caught up in a Saturday afternoon at-the-movies type cops and robbers saga (hence the title). It depicts relationships between desperadoes and the police, the obsession of a group of boys (a la Blue Jeans) with heterosexual images, the revelation of how, for two of the macho robbers, Aquiles and Francisco, prison had previously provided a much more felicitous environment for their love affair than does freedom on the outside.

Far and away the most compelling aspect, unfolding in the midst of all the others and evident from first to last, is a study of the contrasting character structures of the two boys - Aaron, capable of great tenderness, and Jorge, a highly self-serving thrillseeker. The film's final scene, in which the two boys receive a hero's welcome home following the deaths of the two robbers, provides the ultimate proof that the boys' personality contrast was the central concern of the film-makers: Jorge falls into the arms of the crowd, while Aaron, mourning for Aquiles, flees even from his family.

Mirror, Mirror — Writer/Director: Edward Fleming — 1978 Denmark
107 mins. color

Bent is an utterly "out" gay man, sometimes a transvestite and always economically precarious. The film is centered on his relationship with his former ballerina mother, dying of cancer and regaling her son for the umpteenth time with stories from the past for which she dresses up in robe, wig and make-up (hence the title). In anticipation of a major transvestite ball, Bent's circle of friends also interminably consult their mirrors. With remarkable sensitivity, the film successfully integrates the hilarity and harshness of the Copenhagen transvestite scene with Bent's deep appreciation of his mother, respect for the fantasy world which she has created to sustain her, and dignified insistence that medical personnel permit her to die naturally. For all its partial squalor, this is a really upbeat film.

Olivia — Writer: Colette, from the novel by Dorothy Bussy — France
Director: Jacqueline Audry 88 min., B/W — 1951

A lush and sensuous depiction of love at a turn of the century girls' school. Written, directed and acted by women. The director is one of only a handful of women who became film directors during the first half-century of the motion picture. It stars two celebrated French actresses—Simone Simon and Edwige Feuillere.

Olivia - conclusion

"Based on an autobiographical novel of the same name, the theme is the young heroine's passion for a warm and caring teacher, the emphasis being on love rather than sex; thus, the film is unvoyeuristic. The French finishing school is bathed in an atmosphere of charm and ease, and education is approached as a pleasure.

"Not a political film, it can be read as defining the limits to which the ruling class will allow its women to go to become charming wives or mistresses. The film has a sad ending with the beloved teacher dying broken by the jealousy of the co-owner of the school. Despite all, this film remains a celebration of a gentle world of women-loving-women." Sheldon, Caroline, "Lesbians and Film: Some Thoughts." in Richard Dyer (ed.) Gays and Film, (London: British Film Institute, 1977), pp. 20-21.

Personal Best color U.S.A.

A novice track star becomes a protegée of an older, experienced athlete. In the process of striving for their "personal best", the two women fall in love. The film pursues two plot lines; athletic success and the discovery of new love. The film loses the viewer with sketchy dialog and drawn-out, slow-motion running sequences. A feature of the film, which is unconvincing because out of character, occurs when the young runner (played by Mariel Hemingway) picks up a man at a party. The film's ending leaves the viewer with the impression that the two athletes will go their separate ways. It amounts to a shallow portrayal of lesbian life.

Victor, Victoria Director: Blake Edwards 1982 U.S.A. color

A delightful comedy in which a woman (played by Julie Andrews) masquerades as a man who is a female impersonator. The film untolds a complex plot, much of it centered upon her seeming gender reversal, and the audience eats it up. Perhaps more importantly, the film conveys positive messages about gay life in the Prohibition Era. Through laughter, many would-be critics of gay life styles find themselves enmeshed in the characters and shedding (at least for the moment) previous biases." Alex Karras and Robert Preston are superb. The latter plays Julie Andrews' gay mentor. A film not to be missed.

We Were One Man Writer/Director: Phillippe Vallois 1979 France 90 mins. color

Rural beauty, including that of an old French village, characterizes this powerful film. From a French mental hospital liberated (before the film begins) by the flight of its staff before a German World War II onslaught, Guy, a young male patient, has escaped. He lives in an abandoned building in the midst of a forest and adores sex with an attractive young woman in the village nearby. Finding Rolf, a wounded German soldier with the form of an Adonis, Guy nurses him back to health and they develop an intense, often joyous, sometimes

We Were One Man - conclusion

combative bond. At first Rolf tries to rejoin his company but Guy, having sustained a miserable childhood utterly devoid of companions, uses brute force to forestall the departure of his new friend.

The film reaches completion in two climactic scenes: An, at first, astonished Guy permits himself to be seduced by Rolf's desperate lovesickness resulting in a beautiful, impressionistic love scene. And the very next day, when French authorities take possession of the German, Guy gives chase, and ends up being united with Rolf in death rather than in life.

A Woman Like Eve Writer/Director: Nouchka van Brakel 1979
The Netherlands 90 mins. color

It is the volatility of family tensions which first precipitates the heroine into an exposure to lesbianism - the result of a generous gesture by her husband in the form of a gift holiday in the south of France, away from the strains of family life. With utter integrity Eve cannot and will not hide from her family her powerful developing feelings for a French lesbian leading an alternative life style. Hence her nice-guy husband gradually comes to react with great anger. An intense custody struggle ensues for their two children. Though a social worker and a judge favor temporary custody by Eve, her husband is eventually awarded permanent custody. In the final scene of the movie Eve is about to depart, alone, from Amsterdam back to her lover in France. At the last moment she is unable to board the train. One infers it is because she cannot leave the city in which her children reside. This emotionally powerful film is based on a real-life Dutch case, as well as a composite of the experiences of many lesbian mothers.

APPENDIX

LIST OF DISTRIBUTORS

FOR EDUCATIONAL FILMS (SEE PART I)

APPENDIX

FILM DISTRIBUTORS

The distributors are listed here in numerical order. The distributor number is listed on the top title line of each film. It begins with the letter "D".

Distributor Number, Name and Address

D100
Jason Allen Films
New York, N.Y.

D105
Boston University Film Library
565 Commonwealth Ave.
Boston, MA 02215
617/353-3272

D110
CBS
383 Madison Ave.
New York, NY 10017

D115
California Dept. of Mental Health
c/o Hon. Art Agnos, Assembly Member
State Building
350 McAllister St.
San Francisco, CA 94102

D120
Cambridge Documentary Films
P.O. Box 385
Cambridge, MA 02139
617-354-3677

D125
Arthur Cantor, Inc.
234 West 44 St.
New York, N.Y. 10036
212-391-0450

D130
Canyon Cinema
2325 Third St.
Suite 338
San Fransisco, Ca. 94107
415-626-2255

D135
Micki Dickoff
30 Dracut St.
Dorchester, MA 02124
617-265-1677

D140
Educational Film Locator
published by: R.R. Bowker
1180 Ave. of the Americas
New York, N.Y. 10036
This film locator should be available at any educational media center or library. It is the source for many of the educational films listed in this filmography, and will be used for future editions.

D145
Filmaker's Library
133 East 58 St.
New York, N.Y. 10022
212-355-6445

D150
First Run Features
144 Bleeker St.
New York, N.Y. 10012
212-673-6881

D155-Focus International-merged with with Multi-Media Resources, now known as MULTI-FOCUS. SEE D200

D160
Guidance Associates
Box 3000
Mount Kisco, NY 10549

D165
John Huckert
15739 Goodhope Rd.
Silver Spring, MD 20904
301-421-9026

D170
IFEX Films
159 West 53 St.
New York, N.Y. 10019

D175
Interteam Filmproduktion
Hamburg, Germany

D180
Iris Films
Iris Feminist Collective
Box 5353
Berkely, CA 94705
415-549-3192

D185
Ishtar Enterprises
P.O. Box 51
Patterson, N.Y. 12563

D190
KRON-TV News Center
Special Projects
1001 Van Ness Ave.
San Fransisco, CA 94109

D195
Kent State University
Audio Visual Services
Kent, Ohio 44242
216-672-3456

D200
MULTI-FOCUS, INC.
1525 Franklin St.
San Fransisco, CA 94109
800-821-0514
or
333 West 52 St.
New York, N.Y. 10019

formerly MULTI-MEDIA RESOURCES and FOCUS INTERNATIONAL. Call toll free number for ordering.

D205
New Yorker Films
16 West 61 St.
New York, N.Y. 10023

D210
PBS Video
475 L'Enfant Plaza S.W.
Washington, D.C. 20024

D215
Lou Percia & Dan McFarland
621 York St.
San Fransisco, CA 94110

D220
Pioneer Productions
112 West 72 St.
#9B
New York, N.Y. 10023

D225
Syracuse University
Film Rental Center
1455 East Calvin St.
Syracuse, N.Y. 13210
315-479-6631

D230
University of California
Extension Media Center
2223 Fulton ST.
Berkely, CA 94720
415-642-0460

D235
University of Illinois
Film Center
1325 South Oak St.
Champaign, IL 61820
217-333-1360

D240
University of Iowa
Media Library
C-5 East Hall
Iowa City, Iowa 52242
319-353-5885

D245
WNYC
1 Centre St.
New York, N.Y. 10007

D250
Texture Films Collection
P.O. Box 1337
Skokie, Illinois 60076